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CITIZEN KANE SCORE ACQUIRED

To the growing archive of motion picture materials in the Music Division of the Library of Congress has just been added the manuscript of Bernard Herrmann's musical score for *Citizen Kane.* This score, which was the late Bernard Herrmann's first film score, marked the beginning of a brilliant career as a film composer, a career which found Herrmann working with such major directors as Orson Welles, Alfred Hitchcock, and François Truffaut and supplying scores for films as diverse as *Jane Eyre, The Ghost and Mrs. Muir, Psycho,* and *Taxi Driver.*

Citizen Kane, which was first shown in 1941, marked Orson Welles' debut as a film director as well as Herrmann's debut as a film composer. It has long been regarded as one of the major classics of the sound film. Also a classic is Herrmann's score both in

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THANKSGIVING CLOSINGS SET

In observance of Thanksgiving Day, all the Library's reading rooms, study facilities, and offices will be closed on Thursday, November 25. Normal hours of service will resume on Friday, November 26.

The exhibition halls will be open on Thanksgiving Day from 8:30 a.m. to 6 p.m. Regular guided tours will be given that day, and the Information Counter will be open.

LIBRARIAN OPENS NEW EXHIBIT "Beginnings" Assembles 35 Treasures

At the opening of a major Library exhibition entitled "Beginnings," Daniel J. Boorstin portrayed the 176-year-old institution as a "treasury of beginnings" where "we can learn to distinguish the real beginning from the annual model.

"In our age countless items proceed from novelty to obsolescence without ever having become new beginnings," The Librarian pointed out. "Hula-hoops and Edsels obsolesce without innovating.

"Today as never before we need a place like the Library of Congress where we can distinguish the debris of still unrecycled annual models which only disfigure the landscape—from the epoch-markers and epoch-makers, the accumulating works of intellectual beginnings from all past ages, which can brighten our vistas and widen our vision," Mr. Boorstin told an audience of 150 distinguished guests gathered in the Great Hall.

The private black-tie dinner on Tuesday, November 9, marked the opening of "Beginnings," an exhibition of 35 treasures drawn from the Library's collections recording man's quest for new frontiers. The dinner was made possible by Mrs. Charles W. Engelhard, a member of the Library of Congress Trust Fund Board, who made a gift for the purpose. The exhibit is handsomely displayed in the Great Hall and adjoining corridors, which have been redecorated with velvet Victorian settees, brocaded drapery, and pot-

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ted plants to evoke the late 19th-century style of the building. Nineteenth-century music from the collections of the Library was played for the entertainment of the dinner guests.

Unlike universities which are "teaching institutions," Mr. Boorstin said, the Library of Congress is a "learning institution [where] opportunities are unlimited–not narrowed by curriculum nor by the rhetoric of any particular professor. Our offerings do not vary with the season, the semester, or the sabbaticals of the teaching staff.

"Here in this *learning* institution, the learner . . . is supreme. His interests and desires, even his whims, *are* the curriculum. Here everyman makes his own university," The Librarian explained.

Envisioning the Library of Congress Building as an Encyclopedia (originally defined as the circle of knowledge of the arts and sciences essential to a liberal education) and the Main Reading Room as a Hall of Knowledge, Mr. Boorstin said that from this place "any serious comer should be able to survey the sweep of knowledge–to see vistas in all directions.

"From here the learner will be guided into more specialized learning rooms, some for particular disciplines–the social sciences, the humanities, the physical sciences–some for particular civilizations, defined by language and by geographic area. And then on to our vast specialized collections–on economics, on Orientalia, on aeronautics–where he can settle down to work in depth.

"The central Hall of Knowledge," Mr. Boorstin added, "will provide not merely the traditional apparatus of catalog cards, but the magical new apparatus of the computer, to offer the most modern most usable index to the knowledge of all times and places."

From this Library, said The Librarian, "we can point the way from everyone's special territory to all the neighboring territories. We must keep the frontiers open so that people can freely move back and forth–without need for tuition, entrance examination, or other academic passport–from the world of incunabula to the world of news, from books to maps, from the printed word to the imprinted image and the recorded sound."

He continued, "This central building will be, more than ever before, a place of beginnings for millions of voyages of exploration and discovery, each uniquely designed by and for each new explorer. Here is the point of departure for countless expeditions–each with a party of one.

"Here is a great treasury of the known, but an even richer treasury of the unknown. We must find new ways to help each of us, each American, learn again and again to be a beginner."

Following Mr. Boorstin's remarks, the Chief Justice of the United States rose unexpectedly to toast–on behalf of the assembled guests–The Librarian of Congress and to pay tribute to the greatness of the institution that he heads.

"Beginnings" Records Man's Quest

Among the historic landmarks on display are Copernicus' *De revolutionibus* . . ., published in 1543, which revolutionized man's concept of the universe; the telegram of December 17, 1903, announcing Wilbur and Orville Wright's first successful powered flight, which launched the world into the space age; and letters from Sigmund Freud to Carl Jung detailing Freud's exploration of the mind, which ushered in

Chief Justice Warren E. Burger and Mrs. Burger talk with Mrs. Boorstin, The Librarian, and Mrs. Charles W. Engelhard.

Mrs. John Sherman Cooper is greeted by The Deputy Librarian.

The Chief Justice

Mrs. Boorstin poses with Senator and Mrs. Michael J. Mansfield.

Lessing J. Rosenwald greets Mrs. Engelhard as Mr. Boorstin and Mrs. Rosenwald look on.

the modern wave of psychoanalysis.

Selected from the Library's vast holdings of manuscripts, rare books, maps, and other pictorial and musical materials, the 35 treasures on display record man's quest for new frontiers–intellectual and geographical. Most of the items are unique; all are associated with creative activities, with investigations about the nature of the world, or with technological innovations.

In "A New Concept of the Universe" are Caspar Vopell's terrestrial globe representing the ancient concept of an earth-centered universe and Nicolaus Copernicus' *De revolutionibus* . . . which challenged that belief and set forth a new course for the modern world by describing a sun-centered cosmography.

"A New Part of the World" is illumined by documents relating to the exploration and settlement of the New World, including the 1493 "Bull of Demarcation" that divided the New World between Spain and Portugal; a rare Aztec pictorial document that was introduced as evidence in one of the first lawsuits in the new continent, involving the renowned settler Hernando Cortes; and the records of the explorers Samuel de Champlain, Theodor de Bry, and Joan Vingboons who surveyed the east coast for the British, the French, and the Dutch.

In the section "New Technologies" are items relating to the invention of printing and other forms of communication. Three Buddhist votive charms printed from metal blocks in Japan sometime before 770 constitute the oldest item in the exhibit and the oldest extant printing in the Library's collections. Placed in a new setting for this exhibit is the Library's Gutenberg Bible, the first great book printed in the Western world.

The origins of other inventions that revolutionized communication are documented by Samuel F. B. Morse's famed message "What hath God wrought?" transmitted on telegraph wire from the U.S. Capitol to Baltimore on May 24, 1844; Alexander Graham Bell's first sketches of the telephone; and Thomas Edison's kinetoscopic record of Fred Ott's sneeze, the earliest identifiable material submitted for the copyright of a moving picture. The section also includes several documents relating to the Wright brothers' first successful powered flight at Kitty Hawk, N.C.

"New Ideas" contains manuscripts of modern intellectual pioneers, including Albert Einstein's first paper on the theory of relativitiy, and the correspondence of Sigmund Freud and Carl Jung, two of the founders of modern psychiatry.

"New Paths in the Arts" features the original works of many of the great artists of the world, including Béla Bartók's "Concerto for Orchestra," one of the most important orchestral compositions of the 20th century; the only surviving manuscript page of Walt

Marvin Sadik, director of the National Portrait Gallery.

U.S. Supreme Court Justice Byron R. White chats with former Justice Abe Fortas.

Secretary of Housing and Urban Development Carla A. Hills

Mrs. Jouett Shouse and The Librarian

Mrs. Boorstin greets Hardy Franklin, director of the D.C. public library system, and Mrs. Franklin, as Edmond L. Applebaum, director of the Library's Administrative Department, looks on.

Photographs of the dinner were taken by Marita Stamey of the Photoduplication Service.

Whitman's *Leaves of Grass*, considered one of the most original volumes of poetry in American literature; and an album of drawings by Andō Hiroshige, a remarkable Japanese printmaker in the *ukiyo-e* tradition.

The final two sections are "A New Expansion of Public Library Service" featuring the papers of the 19th-century philanthropist Andrew Carnegie, and "New Scholarship" which contains items that scholars have recently "discovered" and reinterpreted in the Library's collections.

Copies of The Librarian's remarks at the opening of the exhibit may be obtained from the Information Office, Library of Congress, Washington, D.C. 20540.

LC, NLC REACH AGREEMENT ON SUBJECT HEADINGS

In 1975, the Library of Congress agreed to accept, for its own internal use and for the production of external cataloging products, the name headings established by the National Library of Canada for Canadian corporate bodies. As a further step in international cooperation, the Library of Congress and the National Library of Canada have recently reached an agreement on the creation and use of subject headings.

Under this agreement, all new topical subject headings created by the National Library of Canada which are not specifically related to the Canadian cultural and historical context will be submitted to the Library of Congress for possible incorporation in *Library of Congress Subject Headings*. The National Library of Canada will develop those subject headings which are uniquely Canadian and publish them separately.

While pursuing closer cooperation with the Library of Congress, the National Library of Canada has remained cognizant of the requirements of Canadian libraries using French as the working language and of the vital tool which *Répertoire de vedettes-matière* has become for these libraries. Based on the Library of Congress subject headings, this list has been published by the library of Université Laval. The National Library of Canada contributes headings to the Laval list for the bilingual subject cataloging of works in the national bibliography and internal catalogs. This cooperation is now being extended to include responsibility by Laval for the French headings within a framework of mutually accepted conventions, and input of English and French headings to the National Library of Canada's authority system. Future publication will be undertaken jointly by Université Laval and the National Library of Canada.

The Library of Congress has agreed that its headings could be included in *Répertoire de vedettes-matière* and the Canadian English-language subject headings, either as links with the French-language subject headings or as references to Canadian subject headings in English adopted as alternatives to Library of Congress headings. The Library of Congress and the National Library of Canada will set up joint procedures to ensure that the subject headings will be developed according to uniform principles and practice. Future editions of *A List of Canadian Subject Headings*, published by the Canadian Library Association in 1968, will be published by the National Library of Canada.

This agreement will be implemented gradually as the required resources can be allocated, beginning with Canadian subject headings currently being established and extending afterwards to subject headings already included in Canadian lists.

MAY MILLER, DUANE NIATUM TO READ ON NOVEMBER 29

Poets May Miller and Duane Niatum will read from their work at the Library at 8 p.m. on Monday, November 29. The program is sponsored by the Gertrude Clarke Whittall Poetry and Literature Fund. No tickets are required.

May Miller, a native Washingtonian, was reared in the Howard University community and was graduated from that institution. She studied further at Columbia and American Universities specializing in poetry and drama. Aside from teaching speech, she was associated with the Negro Little Theatre Movement in both Washington and Baltimore—acting, directing, and collaborating on two volumes of plays and pageants from Negro life.

Later concentrating on poetry, May Miller published in leading magazines and anthologies. Her volumes of poetry are *Into the Clearing* (1959), *Poems* (1962), *Not That Far* (1973), *The Clearing and Beyond* (1974), *Dust of Uncertain Journey* (1975), and she is one of the three poets of *Lyrics of Three Women* (1964). More recently she has been lecturer, panelist, and reader in galleries and institutions across the country.

May Miller, in private life Mrs. John Sullivan, resides in Washington, D.C., where she serves on the

District of Columbia Commission on the Arts and Humanities.

Duane Niatum was born in 1938 in Seattle, Wash. He is an American Indian, a member of the Klallam tribe, whose ancestral lands are on the Washington coast along the Strait of Juan de Fuca. He was graduated from the University of Washington with a B.A. degree in English, and later received an M.A. degree from Johns Hopkins University.

The major influence in his poems is his Indian ancestry. "My roots are in the earth and sky philosophies and arts of my ancestors. As a child, my Grandfather and Great-Uncle taught me always to humble my soul before the spiritual reality of things as well as man."

His poetry has also been influenced by his interests in painting, music, and Oriental culture. "There are parallels between American Indian and Oriental philosophies which gave me an interesting hybrid way of looking at things. I learned restraint, how to hold back, to understate both the object and the feeling for the object. This is one of the best influences I could have had. I am grateful."

Mr. Niatum's books of poetry are *Taos Pueblo* (1973) and *Ascending Red Cedar Moon* (1974). He is the editor of *Carriers of the Dream Wheel: Contemporary Native American Poetry* (1975).

Tape recordings of the programs in the Library's Whittall literature series are available from radio station WUOM/WVGR in Ann Arbor, Mich., to radio stations in the National Public Radio Network.

BEAUX ARTS TRIO TO PLAY IN DECEMBER 3 CONCERT

The Beaux Arts Trio will perform works by Brahms, Haydn, and Baker in a concert on Friday evening, December 3. The work by Baker is being given its premiere performance.

The members of the trio are Isidore Cohen, violin; Bernard Greenhouse, violoncello; and Menahem Pressler, piano. They have appeared on numerous occasions at the Library since their debut 21 years ago. Their program will include Trio in A major, H. XV:18 by Joseph Haydn, *Roots* by David Baker, and Trio in B major, Op. 8 by Johannes Brahms.

The concert will begin promptly at 8:30 p.m. in the Coolidge Auditorium. Tickets will be distributed by Patrick Hayes, 1300 G St., N.W., beginning at 8:30 a.m., Monday, November 29. A service charge of 25 cents is placed on each ticket, and only two tickets are distributed to an individual. Telephone reservations may be made on Monday morning by calling 393-4463. Mail orders are not accepted.

The concert, sponsored by the Library's Gertrude Clarke Whittall Foundation, will be broadcast live and in its entirety by radio station WETA-FM, and made available to stations in other cities through the Katie and Walter Louchheim Fund in the Library of Congress.

CONCERT BROADCAST DELAYED

A programming conflict prevented the live broadcast of the concert given at the Library on Friday, November 5. A recording of that concert, which featured violinist Henryk Szeryng and pianist Ilse von Alpenheim, will be heard on radio station WETA-FM on Friday, January 21, at 8:30 p.m.

ARBA RECOGNIZES LIBRARY

The American Revolution Bicentennial Aministration has awarded the Library a Certificate of Official Recognition for its program of Bicentennial activities.

Mrs. Kegan, Miss McKee, and Mr. Hutson

Jean McKee, acting administrator of ARBA, presented the certificate on November 3 to Elizabeth Hamer Kegan, Assistant Librarian of Congress for American and Library Studies, under whose general direction the program has been planned and administered. Miss McKee observed that the Library's Bicentennial program was "one of substance and

lasting value." In accepting the certificate on behalf of the Library, Mrs. Kegan emphasized that the program has been a Library-wide one, involving special contributions by many divisions. Representatives of many of these divisions attended the small, informal ceremony, among them James H. Hutson, coordinator of the Library's Bicentennial Program; Alan Fern, director of the Research Department; and Gerald Garvey, chief of the Buildings Management Office. Dick Bain, acting director of special events at ARBA, was also present.

In 1973, the Library received another Certificate of Official Recognition for its series of Bicentennial symposia from the Administration's forerunner, the American Revolution Bicentennial Commission. The symposia and the resulting publications have been funded by a grant from the Morris and Gwendolyn Cafritz Foundation.

CITIZEN KANE SCORE ACQUIRED

(Continued from front page)

its ability to mirror moods ranging from exuberance to desolation and in its technical contrivances: a theme-and-variations mirroring the breakup of a marriage and a full-scale operatic aria in a lush turn-of-the-century style. The score was also a pioneer in the use of what Herrmann referred to as "radio scoring": the use of brief snippets of music for punctuation between scenes. This technique—though not Herrmann's term for it—is now a standard practice in film music.

Herrmann, who had been music director for Welles' *Mercury Theatre of the Air,* worked closely with Welles on *Citizen Kane.* In an article printed in the New York *Times* shortly after the premiere of the film, Herrmann wrote:

> I worked on the film, reel by reel, as it was being shot and cut. In this way I had a sense of the picture being built, and of my own music being a part of that building. Most musical scores in Hollywood are written after the film is entirely finished, and the composer must adapt his music to the scenes on the screen. In many scenes in *Citizen Kane* an entirely different method was used, many of the sequences being tailored to match the music.
>
> This was particularly true in the numerous photographic "montages," which are used throughout the film to denote the passing of time. When I first saw the picture I felt that it might be interesting to write complete musical numbers for these montages. In other words, instead of a mere atmospheric or rhythmic cue, a brief piece would be written. Welles agreed, and once the music was set, cut many of his sequences to match the length of the pieces.

The score of *Citizen Kane* is rare among manuscript film scores in being a fully orchestrated score. The pressure of time at a film studio usually forces the composer to limit himself to a sketch score which is orchestrated by the studio's music department. Herrmann, who had twelve weeks rather the usual three weeks to produce his score, was responsible for his own scoring, which often calls for unusual and striking combinations of instruments (the sequence with the glass ball towards the end of the film calls for two bass flutes in unison). The score thus gives the student of film music a rare chance to study the exact details of scoring in a major film.

The score of *Citizen Kane* as acquired by the Library of Congress does not contain all the music heard in the film. The score for the "News on the March" sequence, which Welles and Herrmann had RKO Radio Pictures score from stock newsreel music for a more authentic sound, is not in the manuscript; nor is the music for the closing titles or the music for Kane's picnic on the beach. (The former was probably scored by an RKO staff arranger; the latter, a version of *In a Mizz* [sic], a song recorded by Ellington in 1939, was probably part of the repertoire of the jazz band hired for the sequence.) The manuscript as acquired by the Library of Congress also lacks the four sequences extracted by Herrmann for use in his suite *Welles Raises Kane* and the song "Oh, Mr. Kane."

The Library of Congress manuscript contains substantially the remainder of the score, and contains as well several sequences which do not appear on the screen: an extra variation for the "breakfast variations," a longish sequence meant to accompany a scene in which Kane and his first wife drive to Kane's "love nest," and several extra sequences labeled "Xanadu." Several of the numbers used in the film occur in the manuscript in a more extended form than that finally used; several also appear in alternate versions. Laid in is a piano reduction of the score to "Salaambo's Aria," used, presumably, for vocal rehearsals.

The score of *Citizen Kane* joins such important manuscript film scores already in the Music Division of the Library of Congress as Aaron Copland's score for *The Heiress,* Leonard Bernstein's score for *On the Waterfront,* and David Raksin's score for *Laura.* In the Library too are manuscript scores for such

musical films as Richard Rogers' *State Fair* and *Love Me Tonight* and George Gershwin's *A Damsel in Distress.*

In 1972 Bernard Herrmann wrote, "I've done over forty films since *Citizen Kane* and none of them was in the same league." Connoisseurs of film scores consider some of Herrmann's other scores as being in a league with his score for *Citizen Kane*—the brilliant score for *Psycho* is particularly admired—but *Kane* is undoubtedly one of the major works of one of the major film composers.

EXHIBIT EXAMINES ART AND POETRY

Tell me, doesn't your painting interfere with your writing?
Quite the contrary: they love each other dearly.
e. e. cummings

The affinity between art and poetry as expressed in America's "little" magazines is the focus of a major exhibit at the Library of Congress. "Making It New: Poetry and the Visual Arts in American Publications, 1893-1975," a display of 300 magazines, prints, photographs, and posters, examines the close association between poetry and the visual arts in avant-garde publications.

From the beginning, little magazines have been open to writers as well as workers in the visual arts. On exhibit is America's first little literary review, the *Chap-Book,* founded in 1893 by Stone & Kimball, which created and popularized the art nouveau style. Also shown are reviews devoted to publishing both art and poetry on their pages, among them *the transatlantic review, Dial, Hound and Horn, Tiger's Eye,* and *Partisan Review.*

Frequently magazines carried works by poets who were artists or by artists who wrote poetry, such as humorist Gelett Burgess whose drawings and poems were published in *The Lark,* poet e. e. cummings whose drawings often appeared in the *Dial,* and painter Marsden Hartley who was a prolific poet. Some artists and poets collaborated to produce a work of art; an example in the exhibit is *21 Etchings and Poems,* a portfolio of etchings containing poems in the poet's hand, published by the Morris Gallery in 1960.

Organized by period, the exhibit covers the art nouveau movement, the Twenties, the Expatriates, the Thirties, Post World War II Years, Regionalism, and the Contemporaries. There are also sections of drawings and photographs of artists and poets done by artists and photographers.

The little magazine emerged in the 1890's as a reaction to mass-produced books which technical innovations like offset printing made possible. After 1910, a combination of events—the rise of new experimental movements in the arts, the increased need for outlets for work directed to small audiences, and the birth of the small press movement—led to a great flourishing of the little magazine as the home of the new, the experimental, the noncommercial, and the controversial that continues today. The 1976 *International Directory of Little Magazines and Small Presses,* which runs to over 300 pages, is testimony to the popularity of this medium.

"Making It New . . ." (the title is derived from Ezra Pound's admonition to poets to "make it new") has been mounted in conjunction with the Washington, D.C., area-wide poetry and visual arts project "Inscapes: Words and Images." It will be on display for an indefinite period in the central corridors, Ground Floor, Library of Congress Building.

Librarian Daniel J. Boorstin receives his flu shot from Sally A. Brown, R. N., nurse practitioner in the Health Services Office, during the immunization program conducted by the Library the week of November 8. The Librarian has called attention to the LC program as part of the national drive to prevent major influenza outbreaks.

WRA GOLF TOURNAMENT HELD

On a cold and frosty Thursday morning, October

28, 34 dedicated golfers from the Library and their guests met at the Cedar Crest Golf and Country Club in Centreville, Va., for the WRA-sponsored Library of Congress Golf Tournament. Because of adverse weather conditions—22 degrees at 9 a.m.—the tournament did not get under way until after 10, when the temperature reached a comfortable 38 degrees and the warmth melted the frost on the greens and fairways. As the day progressed the temperature continued to rise, thereby ensuring a delightful time for all the participants.

All the golfers attended a buffet luncheon at the lodge after play was completed. Liquid refreshments were served with the compliments of the Welfare and Recreation Association. The Librarian and Mrs. Boorstin, Mrs. Edward Applebaum, Mrs. Samuel Driscoll, and WRA President Harold Boyd were guests at the luncheon. The Librarian and Mr. Boyd presented the trophies to the winners in the tournament.

Fred Croxton, director of the Reader Services Department, was awarded the Librarian's trophy for the lowest score. Sylvester Gibson, Microform Reading Room, was awarded two trophies. One was for the longest drive off the tee on the 13th hole and the second was for the lowest net score.

George Gatling of the Department of the Navy was awarded the first place trophy among those whose scores were computed using the Callaway System of scoring. Chuck Cohen, who is employed by the Department of Agriculture, was awarded the runner-up trophy among those whose scores were computed by the Callaway System. Mr. Gatling and Mr. Cohen were in the same foursome, and were guests of Rickie Agee of the Copyright Office.

Frank Verrier, Buildings Management Office, was awarded the trophy for being closest to the pin on the sixth hole. He beat Paul Edlund, Processing Department office, by one foot. It is reported that several of the "big hitters" who played this hole before Mr. Edlund or Mr. Verrier might have been closer to the pin but failed to record their distances and thus were not considered for the award. The trophy for the most honest golfer participating in the tournament was awarded to Edmond Applebaum, director of the Administrative Department.

All the participants in the tournament expressed their appreciation of the support given to the event by The Librarian, Mrs. Boorstin, and the Welfare and Recreation Association. It is hoped that this will be an annual event to be held in the spring when weather conditions will be more favorable. The absence of women golfers was noted, and their support and attendance at any future event are welcome.

SEMIANNUAL AWARDS CEREMONY HONORS LC STAFF MEMBERS

In a ceremony in the Coolidge Auditorium on Wednesday afternoon, November 10, over 80 Library of Congress employees received awards marking either length of service or special achievements.

The program was preceded by recorder music provided by Barbara D. Henry, Robert J. Palian, and David Shorey of the Music Division and was introduced by Kay F. Wexler, representing the Incentive Awards Committee. In opening remarks, Librarian Daniel J. Boorstin called attention to the concept of the Library as a collection of people, not books, and thanked the staff who had helped him learn the Library's operations during his first year as Librarian. A reception in the Library's Great Hall followed the ceremony.

The following Library staff received awards:

LENGTH OF SERVICE AWARD

Library of Congress employees are awarded service emblems in recognition and appreciation of faithful service to the Library and the citizens of the United States.

35 years

Robert L. Bostick
Thomas J. Chandler
Lee R. McGuire
William J. Welsh

40 years

Paul Boswell

SPECIAL ACHIEVEMENT AWARD

For performance substantially exceeding job requirements, either as a one-time occurrence or sustained performance, exceeding normal requirements in one or more important job elements. Special achievement awards may also be given for special acts or services in the public interest, connected with, or related to, official employment.

Helen Blair
Ramona P. Claytor
Mary F. Dahl
Donna M. Enlow
Jennifer V. Magnus
Winton E. Matthews, Jr.
Elaine S. Neal
Mary Karen Renninger

Clark W. Evans
Jennie D. Irvin
Shirley B. Lebo
Cicily B. Saunders
Stevie G. Withers

Group Award
Correspondence Unit, Arts Section
Examining Division, Copyright Office

Denise Copeland
Betty T. Dewees
Margery L. Mead

Group Award
File Services and Administrative Support Unit
Materials Control Section, Service Division
Copyright Office

Clarence R. Barham
Leonard Chamberlain, Jr.
Gary A. Dodd
Marjorie D. Farrell
Douglas A. Fisher
Richard V. Smith
Lorraine P. Berry
Diane C. Bloomfield
Paula R. Bowders
Edward R. Clark
Gwendolyn A. Davis
Marion B. Dodson
Sandra Kadilas
Randy A. Myers
Catherine Patrick
Joseph Strickland
Carol A. Sutherland
Helen E. Tyler

Group Award
State Documents Section
Exchange and Gift Division

Nancy J. Balz
Constance H. Chase
Agnes A. Ferruso
Carolyn G. Green
Richard M. Laroche
Edward J. Malone
Sharon L. Massie
Judith F. Salvo

MERITORIOUS SERVICE AWARD

For contributions of moderate benefit to the Library, or through the Library to other libraries, agencies, or institutions, or for acts or services that merit recognition within the Library.

Margaret T. Conradsen
Michael L. Godwin
Nellie F. Harris
Carolyn J. Keith
Sunny Price
Thomas B. Ripy
Bernice Walker
Maurvene D. Williams
Charles J. Wright

Group Award
Library Services Division
Congressional Research Service

Shirley Loo
Ulysses Jones
Nancy A. Davenport
William D. Holloway
George E. Hungerford
LaVerne B. Johnson
Chrissie A. Nash
Sara S. Stewart
George H. Walser

Group Award
Records Control Section
Service Division
Copyright Office

Linda L. Benson
Christina Betit
Cathy J. Douglass
Ruth W. Evans
Maurice A. Gaines
Leonora G. Gentile
Darnise Gilbert
Dale H. Hutchinson
Karen S. Lawrey
Elizabeth J. Layton
Glenda R. Nelson
Sarah H. Proctor
Debbie L. Reed
Beverly J. Sumpter

SUPERIOR SERVICE AWARD

For contributions of considerable benefit to the Library, or through the Library to other libraries, agencies, or institutions; or for acts or services that deserve special recognition because of their benefit to individuals, to the Library, or through the Library to other libraries, institutions, or government agencies.

Duard M. Eddins
Beatrice H. Jones
Stephen A. Langone
Barbara B. Petty

DISTINGUISHED SERVICE AWARD

For contributions of great significance or exceptional value to the Library, or through the Library to other libraries, government agencies, or institutions in the nation or the world; or for special acts or services of great value to individuals, the Library, or through the Library to other government agencies, or institutions, or through the Library to the nation.

Barbara A. Ringer

FEDERAL PAPERWORK MANAGEMENT AWARD
Award of Noteworthy Accomplishment

Gerald E. Reid

FEDERAL WOMAN'S AWARD
BOARD CERTIFICATE

Virginia Haviland

STAFF NEWS

AWARDS

Donald A. Wise, head of the Acquisitions Unit, Technical Processing Section, Geography and Map Division, was presented a 25-year Federal Service Award pin on October 18 by Alan Fern, director of the Research Department.

Mr. Wise, a native of Oklahoma, began his Federal career in that state. From 1953 to 1955, he served with the U.S. Army and, upon being discharged, spent the subsequent two years as a geographer with the U.S. Army Map Service, Far East, in Tokyo, Japan. From 1957 to 1959, he was employed as a cartographer in the U.S.A.F. Aeronautical Chart and Information Service, St. Louis, Mo. The next three years, 1960 to 1963, were spent as an instructor in geography at St. Louis University.

In September 1963, Mr. Wise rejoined the Federal service as a geographer and desk officer for the Department of State Far East Geographic Attaché. He came to the Library of Congress when he was appointed to his present position in June 1970.

Mary Fields, reviewer in the Shelflisting Section, Subject Cataloging Division, was presented a 20-year Federal Service Award pin on November 1 by Edward J. Blume, chief of the division. Mrs. Fields joined the staff of the Library of Congress in 1957.

A native of Washington, D.C., Mrs. Fields was graduated from Dunbar High School and attended Howard University. She worked briefly for the Treasury Department in 1941. She later operated her own business for several years.

All of Mrs. Fields' Library service has been with the Subject Cataloging Division. She worked first as a shelflister assistant and then as a shelflister. She was promoted to her present position in 1967.

PERSONNEL CHANGES

Mary K. Dewees Pietris has been appointed assistant chief of the Subject Cataloging Division. Mrs. Pietris is currently head of Cataloging at Northwestern University in Evanston.

Mrs. Pietris was born in California but grew up in Pennsylvania. She received a bachelor's degree in political science from Swarthmore College and a master's degree in library science from the University of Washington. She came to the Library of Congress in 1965 as a special recruit and after the usual tour of duty throughout the Library she became a cataloger in the division to which she is now returning.

In 1969, she was invited to accept the position of head of cataloging at Northwestern University, a position which she has occupied since that time. In the summer of 1974, she was granted a leave of absence to accept an invitation to teach courses in cataloging at the University of Washington in Seattle. Mrs. Pietris has maintained an active interest and participation in the American Library Association and is currently a member-at-large of the Cataloging and Classification Section Executive Board and chairman of the Subject Analysis Committee.

Mrs. Pietris will report for duty after January 1.

Appointments: Susan Bello, editorial assistant, GS-4, CRS D, 2172; Deborah Borkman, cataloger, GS-7, Cop Cat, 2258; Jerome J. Brown, Jr., private, SP-7, Bldgs, 2322; Vanessa A. Cieslak, library technician, GS-5, CRS C, 2085; Kamel Gab-Allah, descriptive cataloger, GS-9, Desc Cat, 2154; Martin Pawlocki, assistant programmer, GS-7, MARC Dev, 2285.

Temporary Appointments: Tonia Shivers, library aid, GS-1, DBPH, NP; Annie Wood, janitor, WG-1, Bldgs, OP 11-100.

Reappointments: Vicky Boyer, library technician, GS-4, Desc Cat, 2188; Dorothy Foote, research analyst, GS-11, FRD, 4050; Virginia Hawkinson, clerk-typist, GS-3, Cop Serv, OP 7-200.

Promotions: Rosemerry Davis, to law shelflisting assistant, GS-5, Subj Cat, 2237; Janice Higdon, to law shelflisting assistant, GS-5, Subj Cat, 2237; John W. Minichino, Jr., to accessioner–periodicals and serials, GS-6, FRD, 2319; Jerry C. Saunders, to systems analyst, ISO, GS-13, 2299; Robert Shields, CRS A, to library technician, GS-5, Rare Bk, 2123; Keith A. Schwamkrug, to systems analyst, GS-13, ISO, 2299.

Transfer: Susan Kable, G&M, to librarian, Subj Cat, GS-7 2220.

Resignations: Nancy J. Blaz, E&G; John Howard Brown, P&P; Cheryl R. Fantroy, Cat Publ; Cheryl E. Thompson, Subj Cat; Robert S. Zakerman, DBPH; Marion D. Whittaker, Subj Cat.

STAFF ACTIVITIES

Allen Deschere and **Steven Herman**, Division for the Blind and Physically Handicapped, participated in the panel on library services at the Public Service Communications Satellites User Requirements Workshop, held October 17-19, in Easton, Md. Sponsored by the National Aeronautics and Space Administration, Goddard Space Flight Center, the workshop consisted of 12 panels on different areas of public service, including education, medicine, and broadcasting. Each panel was assigned the task of drafting a

report specifying public service functions that might be improved through the use of communications satellites.

Michael Donaldson, **Barbara Henry**, and **William Parsons** of the Music Division presented a concert of music for voice, viola da gamba, and harpsichord at Anderson House, headquarters for the Society of the Cincinnati, Washington, D.C., on October 30. The program consisted of works by J. S. Bach and J. P. Rameau.

Charles G. LaHood, chief of the Photoduplication Service, and **Robert C. Sullivan**, chief of the Order Division, spoke at the opening session of the Second Annual Library Microform Conference held in Atlanta, Ga., on October 28-29. The conference, attended by approximately 300 librarians, micropublishers, and those interested in microforms in libraries, was cosponsored by the Micropublishing and the Bookdealer Library Relations Committees of the American Library Association and *Microform Review*, Inc. Mr. Sullivan's topic was "The Acquisition of Library Microforms." Mr. LaHood spoke on "Selecting and Evaluating Micrographics Equipment." Additional sessions were devoted to such topics as Library Microform Reading Room Facilities, Micrographic Standards, COM and the Card Catalog, Serials and the Use of Microforms, and Library Consortium Buying and the Micropublisher. It is planned that the proceedings of the conference will be published, or selected papers will appear in the bi-monthly *Microform Review*.

Lucia J. Rather, assistant director (cataloging), Processing Department, addressed the 50th Annual Conference of the South Carolina Library Association on October 22. Her topic was "The Future of the Card Catalog and its Implications for South Carolina Libraries.

Frederick John Rosenthal, assistant chief of the Library Services Division, has contributed an article entitled "From the Pens of an Older Generation" to the current volume of *The American Rose Annual* (Shreveport, American Rose Society, 1976). A consulting rosarian of the Colonial District of the American Rose Society, Mr. Rosenthal draws on the writings of 19th- and early 20th-century rose authorities to demonstrate that while some of their horticultural practices appear outmoded and even farfetched today, others are as valid and useful to contemporary gardeners as they were over a century ago.

John R. Sellers, a historical specialist in the Bicentennial Office, was the speaker at the Mid-Atlantic meeting of the Society of American Geographers held in Alexandria, Va. on October 29. In his address, Mr. Sellers analyzed the importance of military maps and plans in historical research. Mr. Sellers and **Patricia Molen van Ee** are working together on a guide to maps from the era of the American Revolution.

Mrs. van Ee, also of the American Revolution Bicentennial Office, delivered a paper at the annual meeting of The Society for the History of Discoveries which met in Charleston, S.C., on November 3-6. The topic of the paper, "Regions Which Are at Present but Imperfectly Known: British Exploration of the Mississippi River, 1763-1775," is related to the work Mrs. van Ee is doing on the guide to Revolutionary-era maps in the Geography and Map Division.

ANNOUNCEMENTS

The Library's **Philatelic Club** conducted its semiannual display and competition on November 2. The winners were Kajak Belekjian of the Descriptive Cataloging Division who took first place in two of the competition categories, the Bicentennial and open classes, with his entires, Bicentennial Uniforms and Printing Methods Used on Austrian Stamps. Thomas Nichols of the Reference Division placed second in the open category with his display of Autographed Astronaut Covers.

In the third category, the Olympics, George Siehl, Environment and Natural Resources Policy Division, took first place with Philatelic issues of Olympic Games Host Countries, 1896-1960. Soon Sigworth of the Shared Cataloging Division won second place in this category with her entry on Canadian Stamps for the 1976 Olympic Games in Montreal.

The Philatelic Club meets in the Page School on the third floor of the Library of Congress Building at noon on the first and third Tuesdays of each month. Visitors and new members are always welcome.

Election results for **Library of Congress Professional Association** officers for 1977 have been announced. President for the coming year is Barbara Killian, Exchange and Gift Division; vice president, James Cole, Central Services Division; treasurer, Ferrold Thomas, MARC Editorial Division; and secretary, Everett Johnson, Exchange and Gift Division.

APPENDIX

COPYRIGHT REVISION BILL BECOMES LAW
Most Provisions to Take Effect January 1, 1978

On October 19, the President signed the bill for the general revision of the United States copyright law, making it Public Law 94-553 (90 Stat. 2541). The new statute specifies that, with particular exceptions, its provisions are to enter into force on January 1, 1978. The new law will supersede the copyright act of 1909, as amended, which remains in force until the new enactment takes effect.

The following article outlines some of the high points of the new statute. Detailed information about specific changes or new provisions may be obtained by writing the Copyright Office.

SINGLE NATIONAL SYSTEM

Instead of the present dual system of protecting works under the common law before they are published and under the Federal statute after publication, the new law will establish a single system of statutory protection for all copyrightable works, whether published or unpublished.

DURATION OF COPYRIGHT

For works already under statutory protection, the new law retains the present term of copyright of 28 years from first publication (or from registration in some cases), renewable by certain persons for a second period of protection, but it increases the length of the second period to 47 years. Copyrights in their first term *must still be renewed* to receive the full new maximum term of 75 years, but copyrights in their second term between December 31, 1976 and December 31, 1977, are automatically extended up to the maximum of 75 years without the need for further renewal.

For works created after January 1, 1978, the new law provides a term lasting for the author's life, plus an additional 50 years after the author's death. For works made for hire, and for anonymous and pseudonymous works, the new term will be 75 years from publication or 100 years from creation, whichever is shorter.

For unpublished works that are already in existence on January 1, 1978, but that are not protected by statutory copyright and have not yet gone into the public domain, the new act will generally provide automatic Federal copyright protection for the same life-plus-50 or 75/100-year terms prescribed for new works. Special dates of termination are provided for copyrights in older works of this sort.

The new act does not restore copyright protection for any work that has gone into the public domain.

TERMINATION OF TRANSFERS

Under the present law, after the first term of 28 years the renewal copyright reverts in certain situations to the author or other specified beneficiaries. The new law drops the renewal feature except for works already in their first term of statutory protection when the new law takes effect. Instead, for transfers of rights made by an author or certain of the author's heirs after January 1, 1978, the new act generally permits the author or certain heirs to terminate the transfer after 35 years by serving written notice on the transferee within specified time limits.

For works already under statutory copyright protection, a similar right of termination is provided with respect to transfers covering the newly added years extending the present maximum term of the copyright from 56 to 75 years. Within certain time limits, an author or specified heirs of the author are generally entitled to file a notice terminating the author's transfers covering any part of the period (usually 19 years) that has now been added to the end of the second term of copyright in a work already under protection when the new law comes into effect.

GOVERNMENT PUBLICATIONS

The new law continues the prohibition in the present law against copyright in publications of the United States Government but clarifies its scope by defining works covered by the prohibition as those prepared by an officer or employee of the U.S. Government as part of that person's official duties.

FAIR USE

The new law adds a provision to the statute specifically recognizing the principle of fair use as a limitation on the exclusive rights of copyright owners, and indicates factors to be considered in determining whether particular uses fall within this category.

REPRODUCTION BY LIBRARIES AND ARCHIVES

In addition to the provision for fair use, the new law specifies circumstances under which the making or distribution of single copies of works by libraries and archives for noncommercial purposes does not constitute a copyright infringement.

COPYRIGHT ROYALTY TRIBUNAL

The new law creates a Copyright Royalty Tribunal the purpose of which will be to determine whether copyright royalty rates, in certain categories where such rates are established in the law, are reasonable and, if not, to adjust them; it will also determine in certain circumstances the distribution of those statutory royalty fees deposited with the Register of Copyrights.

SOUND RECORDINGS

The new law retains the provisions added to the present copyright law in 1972 which accord protection against the unauthorized duplication of sound recordings. The new law does not create a performance right for sound recordings as such.

RECORDING RIGHTS IN MUSIC

The new law makes a number of changes in the present system providing compulsory licensing for the recording of music. Among other things it raises the statutory royalty from the present rate of 2 cents to a rate of 2.75 cents or .5 cent per minute of playing time, whichever amount is larger.

EXEMPT PERFORMANCES

The new law removes the present general exemption of public performance of nondramatic literary and musical works where the performance is not for profit. Instead, it provides several specific exemptions for certain types of nonprofit uses, including performances in classrooms and instructional broadcasting. The law also gives broadcasting organizations a limited privilege of making ephemeral recordings of their broadcasts.

PUBLIC BROADCASTING

Under the new act, noncommercial transmissions by public broadcasters of music and graphic works will be subject to a form of compulsory licensing under terms and rates prescribed by the Copyright Royalty Tribunal.

JUKEBOX EXEMPTION

The new law removes the present exemption for performances of copyrighted music by jukeboxes. It will substitute a system of compulsory licenses based upon the payment of jukebox operators of an annual royalty fee to the Register of Copyrights for later distribution by the Copyright Royalty Tribunal to the copyright owners.

CABLE TELEVISION

The new law provides for the payment, under a system of compulsory licensing, of certain royalties for the secondary transmission of copyrighted works on cable television systems (CATV). The amounts are to be paid to the Register of Copyrights for later distribution to the copyright owners by the Copyright Royalty Tribunal.

NOTICE OF COPYRIGHT

The old law now requires as a mandatory condition of copyright protection that the published copies of a work bear a copyright notice. The new enactment calls for a notice on published copies, but omission or errors will not immediately result in forfeiture of the copyright, and can be corrected within certain time limits. Innocent infringers misled by the omission or error will be shielded from liability.

DEPOSIT AND REGISTRATION

As under the present law, registration will not be a condition of copyright protection but will be a prerequisite to an infringement suit. Subject to certain exceptions, the remedies of statutory damages and attorney's fees will not be available for infringements occurring before registration. Copies or phonorecords of works published with the notice of copyright that are not registered are required to be deposited for the collections of the Library of Congress not as a condition of copyright protection but under provisions of the law making the copyright owner subject to certain penalties for failure to deposit after a demand by the Register of Copyrights.

MANUFACTURING CLAUSE

Certain works must now be manufactured in the United States to have copyright protection here. The new act would terminate this requirement completely after July 1, 1982. For the period between January 1, 1978 and July 1, 1982, it makes several modifications that will narrow the coverage of the manufacturing clause, will permit the importation of 2,000 copies manufactured abroad instead of the present limit of 1,500 copies, and will equate manufacture in Canada with manufacture in the United States.

The present movement for general revision of the copyright law began in 1955 with a program that produced, under the supervision of the Copyright Office, a series of 35 extensive studies of major copyright problems. This was followed by a report of the Register of Copyrights on general revision in 1961, by the preparation in the Copyright Office of a preliminary proposed draft bill, and by a series of meetings with a panel of consultants consisting of copyright experts, the majority of them from outside the Government. Following a supplementary report by the Register of Copyrights and a bill introduced in Congress primarily for consideration and comment, the first legislative hearings were held before a subcommittee of the House Committee on the Judiciary on the basis of a bill introduced in 1965. Also in the same year a companion bill was introduced in the Senate.

In 1967, after the subcommittee had held extensive hearings, the House of Representatives passed a revision bill the major features of which were similar to the bill just enacted.

There followed another series of extensive hearings before a subcommittee of the Senate Committee on the Judiciary but, owing chiefly to an extended impasse on the complex and controversial subject of cable television, the revision bill was prevented from reaching the Senate floor.

Indeed, it was not until 1974 that the copyright revision bill was enacted by the Senate; however, that bill, although in its general terms the same as the measure approved by the House in 1967, was different in a number of particulars. In February 1976, the Senate again passed the bill in essentially the same form as the one it had previously passed. Thereafter the House, following further hearings and consideration by the Judiciary subcommittee, passed the bill on September 22, 1976. There followed a meeting of a conference committee of the two Houses, which resolved the differences between the two bills and reported a single version that was enacted by each body and presented to the President.

During the period before January 1, 1978, the Copyright Office will prepare regulations in accordance with the new statute and will also revise its application forms, instructions, and other printed matter to meet the needs under the new law. In addition, the Office plans to hold extensive meetings with interested parties in order to make the transition from the old law to the new as smooth and efficient as possible.

Copies of the new statute may be obtained free of charge by writing to the Copyright Office, Library of Congress, Washington, D.C. 20559. Interested persons may also have their names added to the Copyright Office mailing list by sending a written request to the Copyright Office.

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